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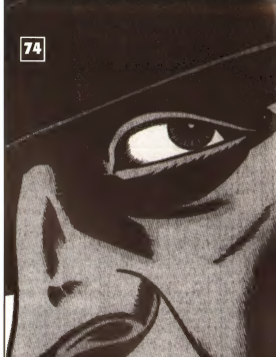
ON THE COVER:
Murphy Anderson's 1998 recreation of the cover of Hit #1 (originally published by Quality in July 1940) is an homage to legendary Golden Age great... Lou Fine!



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CBM Special Edition #4, Summer 2000

This One's Jam-Packed!

CBM Special Edition #4 is so jam-packed with great articles that I'm not going to be able to introduce them all! But to squeeze in what we can, I better begin… I'm not starting with something by Pat S. to be vain, but because the Vin Sullivan round-table was such an incredible experience and a great opportunity to honor a man of inestimable importance to the comics industry. As the editor of *Action* #1, Vin "godfathered" the Golden Age and I got to interview him and some stellar associates: Creig Flessel, Fred Guardineer, Gill Fox, Frank Bolle, Dick Ayers, Bob Kane, Shelly Moldoff, Frank Frazetta, and Chad Grothkopf. Thanks are due again to Dave Siegel who inspired the idea and set up the contacts, and Vin really enjoyed the *CBM* spotlight.

And then there's Steve Duin's homage to Alex Schomburg—the king of the World War II covers. Another look at how the good fight was fought is Keif Fromm's "Fawcett Origin Trilogy," an overview of the birth of Captain Marvel Jr.—whose first work was to battle Axis supervillain Captain Nazi. Both are fine articles about a proud chapter in our history.

Plus we've got gold mines from two *CBM* stalwarts: Michelle Nolan and Michael Naiman. Michelle takes on three topics… The Romance issues of *Sensation Comics*, DC's Detective Chimp, and a whole passel of books from the pivotal year of 1956. Michael offers three articles all focused on the genius of Carl Barks: an examination of the censorship that befell his Duckburg Halloween masterpiece "Trick or Treat," a celebration of the Junior Woodchucks, and a study of Carl's work in Whitman's Big Little Books.

I'm particularly glad to see Todd Severin and Keith Holt's article on the Shadow pulps making a second appearance. To study vintage comics with paying attention to the pulps is like eating jam without toast: it might be sweet but you miss a lot of substance. The Shadow was the first great hero of the 1930s, a runaway success for publisher Street and Smith from the first issue in 1931. Competitors quickly produced variations like Popular's Spider and Better's Phantom Detective. Street and Smith managed a second winner themselves, Doc Savage. With these mystery men crowding the newsstands it's easy to see why the new mass market comic books soon gravitated to over-the-top crime fighters.

Fifties fantasy gets its due with Mark Arnold's survey of Harvey Horror, and yours truly contributes some weird words on a favorite title from Fiction House, the eleven-issue run of *Ghost*. It's a run that features both first-rate reprints (including a couple of Jerry Grandenetti Dr. Drew classics from *Rangers*) and engaging new material that proved Fiction House quite capable of mastering the then-current trend of short story anthologies.

Comics history junkies should be sure to scrutinize the informative eyewitness account of an insider's view of the dreaded CCA in Brady Darvin's presentation of his great uncle Leonard's story. "I Was the Attorney for the Comics Code Authority" and second banana fans (aren't we all?) can thrill to the adventures of the Human Meteor (as reported by Jon Berk) and the mercifully short career of the Witness (as obituaried by Gary M. Carter and Richard Evans).

Along with the eight Gerber "white space" stickers, there's an intense color section with each page backing up one of the above articles with glorious cover reproductions, plus a host of other worthwhile features in this bonanza round-up of *CBM* issues #26 through 29. Don't try to read them all at once without first wrapping your head in mylar… (just in case).

May the sense of wonder shine within you,

Pat S. Calhoun

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we see on so many of his efforts. *Startling* #49, *Wonder* #14, *Fighting Yank* #'s 8, 11, 15, 17, 20, 21, 23, 24, 25, *Black Terror* #'s 2, 17, 20, 21, 22, 23, 24... the list goes on and on for both Timely and Standard/Nedor. Who is this woman?

Schomburg's spin on the Japanese menace is always easy to spot. Alex must have been making a comment on the deplorable state of orthodontics in Japan - for all of them had happening "snags" for teeth! From every conceivable angle, Buck-teethed buddies popped right out of his covers! Many times, the teeth would be flying everywhere from a blow to the mouth by our heroes. There always seemed to be lots of them, too. The enemy clearly outnumbered us at every turn, and in this particular case, the Torch cut a wide swath through them to save the lady fair.

Optometry also seemed to be a particular problem in Japan. Goggle-eyed villains were everywhere in the groupings being dispatched for the honor of the Emperor! From aviators, professors, scientists, intelligence gatherers, to the common foot soldier, many of them were optically challenged.

Schomburg's classic war covers kept the heat on our enemy as objects of ridicule. Our victories in 1943 were so few and far between that comics provided, if nothing else, vicarious gratification. The intensity of these "Bookends" covers side by side are remarkable. In the all out war of men, machines, words and pictures, Schomburg's graphic enemy characters met gruesome ends. It was the proliferation of covers like these which helped us stay the course during W.W.II, until our strength, and our Allies strength turned the tide and restored Democracy and Liberty to a tired world. ■

A BIRTHDAY TRIBUTE TO ALEX SCHOMBURG

As many CBM readers know, Alex, you are my absolute favorite cover artist. The complete artistic abilities you possessed for classic art, advertising art, science-fiction art, and our beloved comic-cover art transcend my meager ability to describe it.

On the occasion of your 90th birthday (May 10th, 1995) I want to thank-you Alex for all the amazing work you have done! Whether it be a Radio Craft cover, a pulp cover, an air-brushed cover, or comic-cover, your routine excellence has thrilled me for years. We in the hobby are in your debt for opening our eyes to your world of illustration! Many happy returns Alex and Happy Birthday!

Sincerely,
Stephen H. Gentner

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Human Torch #12 (Sum 1943)

Human Torch #13 (Fall 1943)

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Master Comics #22 (Jan 1942)

Whiz #25 (Dec. 12, 1941)

SEE PAGE 96

Adventures of Rex The Wonder Dog #12 (Nov/Dec 1953)

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Adventures of Rex The Wonder Dog #37 (Jan/Feb 1958)

Adventures of Rex The Wonder Dog #46 (Jul/Aug 1959)

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REX THE WONDER DOG © 2000 DC

Champion #8 (Jun 1940)

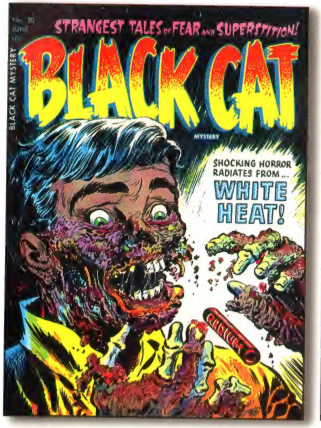
Champion #9 (Jul 1940)

Champion #10 (Aug 1940)

Champ Comics #22 (Sep 1942)

SEE PAGE 70

CHAMPION & CHAMP © GLENN



Black Cat Mystery #50 (Jun 1954)

Tomb of Terror #15 (May 1954)

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WITCHES TALES
WEIRD YARNS OF UNSEEN TERRORS
WHAT HAPPENS AT 8:30 P.M.?

Witches Tales #21 (Oct 1953)

Witches Tales #25 (Jun 1954)

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This Magazine Is Haunted #6 (Aug 1952)

This Magazine Is Haunted #10 (Apr 1953)

This Magazine Is Haunted #13 (Oct 1953)

This Magazine Is Haunted #16 (Apr 1954)

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Ghost
#1 (Winter
1951)

Ghost
#2 (Spring
1952)

Ghost
#6 (Spring
1953)

Ghost
#8 (Fall 1953)

SEE PAGE 7

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52 PAGES
Sensation
COMICS
ONLY A SUDDEN CALL FOR HELP COULD PREVENT WONDER WOMAN FROM MARRYING STEVE TREVOR! WHAT WILL HER ANSWER BE TO...
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I THOUGHT SO! YOUR SECRET IS OUT, DIANA PRINCE! WITHOUT YOUR GLASSES YOU ARE WONDER WOMAN!

Sensation Comics #94 (Nov/Dec 1949)

Sensation Comics #95 (Jan/Feb 1950)

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COMICS
52 BIG PAGES!
The STRANGEST LOVE STORY EVER TOLD—"WONDER WOMAN'S ROMANTIC RIVAL!"
YOU SAID YOU COULD PICK ME OUT IF I WERE ONE IN A MILLION, STEVE! IF YOU CAN, WE'LL BE MARRIED! WHICH ONE AM I?

IN THIS ISSUE—"ROMANCE INC." and "DR. FATE"
Sensation
COMICS
52 BIG PAGES
WONDER WOMAN
ROMANCE EDITION
Dear Wonder Woman, I'm in love with my boy friend. He's very handsome and I'm very fond of him. But I'm afraid he doesn't love me. Should I tell him how I feel? Signed, Desperate

Sensation Comics #96 (Mar/Apr 1950)

Sensation Comics #97 (May/Jun 1950)

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DC COMICS © 2000 DC

All Select
#1 (Fall 1943)

All Select
#2 (1943)

All Select
#3 (1944)

All Select
#4 (Fall 1944)

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36-92 (8/9)

AIRBOY #92 (V8#9, Oct 1951, Hillman) place in Vol. I, pg 40, 36-92 (8/9).
Scarcity rating: "5"
CONTRIBUTED BY FRED MOMMSEN

454-9

CRIME CAN'T WAIT #9 (#60, Feb 1952, Atlas) place in Vol. I, page 189, 454-9.
Scarcity rating: "4"
CONTRIBUTED BY JIM VADEBONCOEUR

278-7

BRUCE GENTRY #7 (Jun 1949, Four Star Publ.) place in Vol. I, pg 128, 278-7. Scarcity rating: "6"
CONTRIBUTED BY LAURENCE BOWKETT

956-1

JINGLE PALS #1 (Feb 1946, Victory Publ. Corp.) place in Vol. I, pg 379, 956-1.
Scarcity rating: "7"
CONTRIBUTED BY JIM VADEBONCOEUR

1216-132

MARVEL TALES #132 (Mar 1955, Atlas) place in Vol. II, pg 463, 1216-132. Scarcity rating: "4"
CONTRIBUTED BY JIM VADEBONCOEUR

1514-20

PRIZE #20 (Mar 1942, Feature Publ.) place in Vol. II, pg 555, 1514-20. Scarcity rating: "8"
CONTRIBUTED BY ALAN GAULTON

697-511

FOUR COLOR #511 (Zane Grey's Outlaw Trail, Nov 1953, Dell) place in Vol. I, pg 299, 697-511. Scarcity rating: "4"
CONTRIBUTED BY ED LUKSIK

STAR SPANGLED #60 (Sep 1946, DC) place in Vol. II, pg 629, 1787-60.
Scarcity rating: "8"
CONTRIBUTED BY SHAUN CLANCY
JOHN MORROW, & MIKE BROWNING

1787-60